

# THE ILLUSTRATED LONDON NEWS



No. 527.—VOL. XIX.]

SATURDAY, NOVEMBER 1, 1851.

[SIXPENCE { WITH SUPPLEMENT. GRATI.]

## KOSSUTH IN ENGLAND.

THE demonstrations of the English people in favour of the cause of Hungarian independence are still continued, and promise to become both remarkable and important. M. Kossuth is growing in favour. The ill-judging journalists who ostentatiously boasted of expressing the public sentiment, when they classed the Hungarian patriot along with the Red Republicans and Communists of the Parisian *carrefours*, have tardily seen their mistake, and, although they continue to carp and cavil at M. Kossuth, they have lowered their tone, preparatory, it is to be supposed, to that complete adhesion to the Hungarian cause which they conceive to be the more popular course. M. Kossuth himself is rapidly justifying, by his speeches, the enthusiasm which his name has excited; and proving in himself the possession of talents as great as his patriotism. He has caught the English manner in landing on the English shore; and, avoiding the dangerous topics into which, in a moment of not unnatural irritation and disappointment, he suffered himself to be betrayed when he lay on ship-board before Marseilles, he has addressed himself to the English understanding as well as to the English heart in words of eloquence and power, yet of calmness and reason, which will carry

consternation to the councils of Prince Schwartzberg. His speech at Winchester is the most forcible and the most elaborate he has yet made, and is alike a vindication of himself and of his country—clear, positive, and convincing. It will be carried by means of the English press to every corner of Europe, in spite of the censorship of Austria and Italy to prevent its dissemination; and, in conjunction with the opinions expressed throughout England upon the subject, will, if we may use a homely English proverb in illustration, “drive a nail” into the coffin of Austrian oppression, and teach the Emperor that not even the potent armies of Russia can support if the public feeling of Europe and of his own dominions is alike against him.

We have more than once taken occasion to observe in this Journal, that the Liberal party in Hungary and in Italy have few objects in connexion with the extreme Republican and Ultra-Revolutionary party in France and Germany. The Hungarians and the Italians have more imperative and vital work before them than the zealots of revolution, and the clamorous barricaders of Paris and elsewhere. They struggle for the first rights of humanity. They insist upon freedom from the oppressive yoke of foreign Governments, imposed upon them against their will, and which use their power in the harshest and

most arbitrary manner. The extreme Republicans of France and Germany are willing to convulse, and have convulsed, society, for a barren principle; and but too often, in their rabid fanaticism, have thrown away the rational and sober liberty which they might have enjoyed under a constitutional Monarchy, and have accepted in exchange a mob tyranny, to be succeeded by the still more stringent military despotism which is inevitably its result. Not so the Hungarians and the Italians. Their objects are widely different. They struggle to be—and the good wishes of all civilised nations will support them—independently of all considerations that may flow from the form of government that may ultimately be the consequence. The prediction of their destinies, which was chanted long before the explosions of February, 1848, still remains with a strong probability of fulfilment:—

Hungary,  
Ereine, and crowned, shall sit in her own seat  
In peaceful state and sober majesty,  
And Italy, unloosening her bonds,  
By her strong will shall be at last the home  
Of broadly-based and virtuous liberty.

We shall not attempt to run through or comment upon the various topics introduced by M. Kossuth in the excellent speeches



RECEPTION OF KOSSUTH, ON BOARD THE "MADRID" STEAMER, AT SOUTHAMPTON.—(SEE PAGE 544.)



which he has delivered since his arrival in this country; but, at the dinner given to him by the Mayor and Corporation of Southampton, he mentioned one subject of a personal nature, in which, we think, he merits, and will receive, the support of the great bulk of the press, against the minority who misrepresent it. Any man who appears on the great stage of the world as a reformer must be contented to be the target, at which the arrows of calumny will be discharged; and must resign himself to see his acts misconstrued, his motives misrepresented, and his public character maligned. If in the course of his life he has committed any fault, error, or mistake, he must expect to have it exhumed from the natural oblivion into which it would otherwise have fallen, and to have it reproduced before the world in a distorted and exaggerated shape. If he be not pure as an angel of light, he must expect to have all his failings observed and noted, with ill-natured comments. If, on the contrary, he be pure as an angel—if he be the "faultless monster whom the world ne'er saw," the invention of his enemies or opponents will discover crimes in him sufficient to drag him down to the common level of humanity, or beneath it. All this is to be expected. It is the fate of every great man who aspires to work any important social, political, or religious changes. No one can escape it. Let M. Kossuth, in this respect, bear his burden with a patient spirit, and trust to the wise and good of his own time, and to all posterity, bad as well as good, to do him justice when he is in the tomb. He need not trouble himself to bring down the avenging arm of the law against those who would injure his public usefulness by attacking his private life, not as they imagine it is, but as it was or may have been in past times. The public opinion of England is clear-sighted enough to see through the motives of such attacks, and powerful enough to render them of no avail. At the same time it is as well that those who consider they may attack the private reputation of public men with impunity should be reminded occasionally that in this country, at least, there is a remedy for libel.

In conclusion, we think that M. Kossuth, in coming to England, has done well to dissociate his name and efforts from those of the political malcontents of other countries. He has but one task—the independence of Hungary—and has no call to interfere with the domestic politics of any country which may either refuse or accord him hospitality. In stating once for all that he will not be made the instrument of any section of democrats, and that the only public invitations which he will accept during his stay amongst us will be from municipal bodies, that are supposed to be non-political, he has, we think, taken a course not only the most respectful to the English people, and the most dignified in itself, but the one which will most positively secure the cause of his country.

#### LORD PALMERSTON ON THE DOMESTIC POLICY OF NAPLES.

The following correspondence between the Prince Castelcicala and Lord Palmerston, relative to the communication, officially, by the former to the Foreign Office of a pamphlet published in London in reply to Mr. Gladstone's letters to the Earl of Aberdeen, has only recently been made known to diplomatic circles:—

PRINCE CASTELCICALA TO VISCOUNT PALMERSTON.

15, Princes-street, Cavendish-square, August 9.

My Lord,—In a house which appeared in the *Times* paper of yesterday of the sitting of the House of Commons, I have read that your Excellency, in answer to a question put by Sir De Lacy Evans, relative to some publications of Mr. Gladstone against the Government of the King, my august master, that you considered it your duty to send copies of the same to the British Ministers at the various Courts of Europe, and since a reply to the said publication, grounded upon substantial documents, has recently made its appearance, I have the honour to send you a copy of the same, and to assure you, my Lord, that your Excellency will take precisely the same means for their distribution as you have done for those of Mr. Gladstone.

The known maxim, "*Audi alteram partem*," the courtesy of your Excellency, and, in the present conjuncture, your justice, all lead me to hope that your Excellency will not find my request indiscreet.

CASTELCICALA.

VISCOUNT PALMERSTON TO PRINCE CASTELCICALA.

Foreign Office, Aug. 18.

Prince—I have had the honour to receive your letter of the 11th inst. enclosing a copy of a pamphlet entitled "*The Neapolitan Government and Mr. Gladstone*," and requesting that copies of that pamphlet may be forwarded to Her Majesty's Ministers at the several European Courts. I have to state to you in reply that I must decline being a party to the circulation of a pamphlet which, in my opinion, does no credit to its writer or the Government which he defends, or to the political party of which he professes to be the champion.

I should never have taken the liberty of addressing you on the subject of Mr. Gladstone's pamphlet, if you had not by your letter of the 11th inst. expressed a necessity for me to do so, and I am assured that it is not without pain and reluctance that I state to you my opinion in regard to those pamphlets and to the matters of which they treat; but I feel that silence on my part, after the receipt of your communication of the 9th, would expose me to misrepresentation. I feel myself, therefore, compelled to say that Mr. Gladstone's letters to the Earl of Aberdeen present an affecting picture of a system of illegality, injustice, and cruelty practised by the officers and agents of the Government in the kingdom of Naples, such as might have been hoped would not have existed in any European country in the present age; and the information which has been received upon these matters from many other sources leads, unfortunately, to the conclusion that Mr. Gladstone by no means overstates the various evils which he describes, but that Mr. Gladstone's letters were, in fact, published, not as the pamphlet in which you send me instructions, in a spirit of hostility to the King of Naples, or with feelings adverse to the Parliamentary and Monarchical constitution which his Sicilian Majesty has granted to his subjects, and has confirmed by his Royal Decree. Mr. Gladstone's object seems, on the contrary, to be the framing of a purpose of drawing public opinion to, and of exciting the force of public opinion upon, abuses which, if allowed to continue, must necessarily sap the foundation of the Neapolitan monarchy, and prepare the way for those violent revolutions which the resentments produced by a deep sense of long-continued and wide spread injustice, and of the oppression of the people, have been hoped that the Neapolitan Government would have received those letters in the spirit in which they manifestly were written, and would have set to work earnestly and effectually to correct those manifold and grave abuses to which their attention has been drawn. It is obvious that by such a course, the Neapolitan Government would do more to frustrate the designs of revolutionists, and to strengthen the monarchical institutions of their country, than could be effected by the most rigorous proceedings of the most vigilant Minister of the Police. But the pamphlet in which you send me instructions, and which gives me a pamphlet consisting of a flimsy tissue of bare assertions and reckless denials, mixed up with coarse ribaldry and commonplace abuse of public men and political parties, will accomplish any useful purpose or render any real service to the Government of which it professes to be the champion. I must leave to your Excellency to observe that there are admissions, direct and indirect, in Mr. MacFarlane's pamphlet, which go far to establish the conclusions which he professes an intention to overthrow.

PALMERSTON.

**IMPROVEMENTS IN LIGHTHOUSES.**—A plan of much importance to commercial interests has been put forward by Mr. George Wells, of the Admiralty, for giving a telegraphic character to our various lighthouses. The evils of the existing lighthouses are alleged to be, "their necessary elevation, which gives them the appearance of being at a greater distance than they really are; 2. In giving coloured lights to some, which is worse than useless, as in hazy or foggy weather the density of the atmosphere creates such an optical illusion as completely to vary all descriptions of colour, and consequently to lead the seaman into error; 3. The want of sufficient light, and the consequent general insufficiency of the light, and its similarity in appearance, which not unfrequently misleads the mariner as to the actual locality of the lighthouse and the course of his ship; as was evidenced, said many other instances, in the disaster that befell the *Great Britain*, though under the guidance of a most experienced sailor." And the following is the remedy proposed:—"The process of the proposed change in the existing lighthouses is exceedingly simple, and the expense of it comparatively trifling, bearing in mind the security it would impart, being no more than the cutting of four or more circular apertures in all the present structures, just below the lantern, and fitting the openings with glazed sashes of ground plate glass, painted so as to leave the total of the particular lightness bold and distinct. The length of the letter being three times the size of the light of the lantern would be more clearly visible, and leave no doubt as to what the lighthouse is, and where situated. 'The few moments lost in thinking what lighthouse it is that allows the ship to be drawn by wind or current upon the iron-bound rock, where all are lost.' This invention is suggested for the existing lighthouses; but where it might be necessary to build a new one, it would be better they should not be carried to the present altitude, as the nearer the light is level to the eye, the less probability would exist as to any mistake in the distance of it."

#### FOREIGN AND COLONIAL NEWS.

##### PARISIANA.

(From our own Correspondent.)

PARIS, THURSDAY, Oct. 30.

The Cabinet has, at length, been reconstructed. Most of the gentlemen named are favourably known for their attachment to the cause of order. It is understood that the President of the Republic found it necessary, in consequence of the general alarm created by the reports of his being about to abandon the Conservative policy he had hitherto acted upon, to declare in a semi-official manner that all the rumours abroad to this effect were totally unfounded; this *claircissement* took place at St. Cloud a few days ago, in the presence of some of the foreign ministers and others, who thought it necessary to seek explanations on the subject. The reply of Louis Napoleon, which is said to have been delivered with assumed energy for him, was, that, "Come what would, whether the head of the Republic, or fighting in its ranks, he would ever be found the defender of order and property against anarchy and Socialism." This declaration, since confirmed by the nominations in the *Moniteur*, has done much to reassure the public mind. The Ministry was organised on Sunday; but the details were not finally settled until past one in the morning, when the list was drawn up, and at that late hour despatched to the *Ministère de l'Intérieur*, whence all official instructions are sent to the *Ministère*, or *ministres plénipotentiaires* have not failed to discover in this incident the subject for a joke which is heartily laughed at: it is a caricature representing poor Léon Faucher in his shirt, called up at two in the morning, to transmit the names of the new Ministers to the official Journal, thus turning himself and his friends out of office with his own hands. The droll expression of despondency upon the not over-handsome features of the ex-Minister is something *in-pourpoint*.

The Faubourg St. Germain, the great stronghold of Legitimism, has placed itself in mourning for six months in consequence of the death of her Royal Highness the Duchesse of Angoulême.

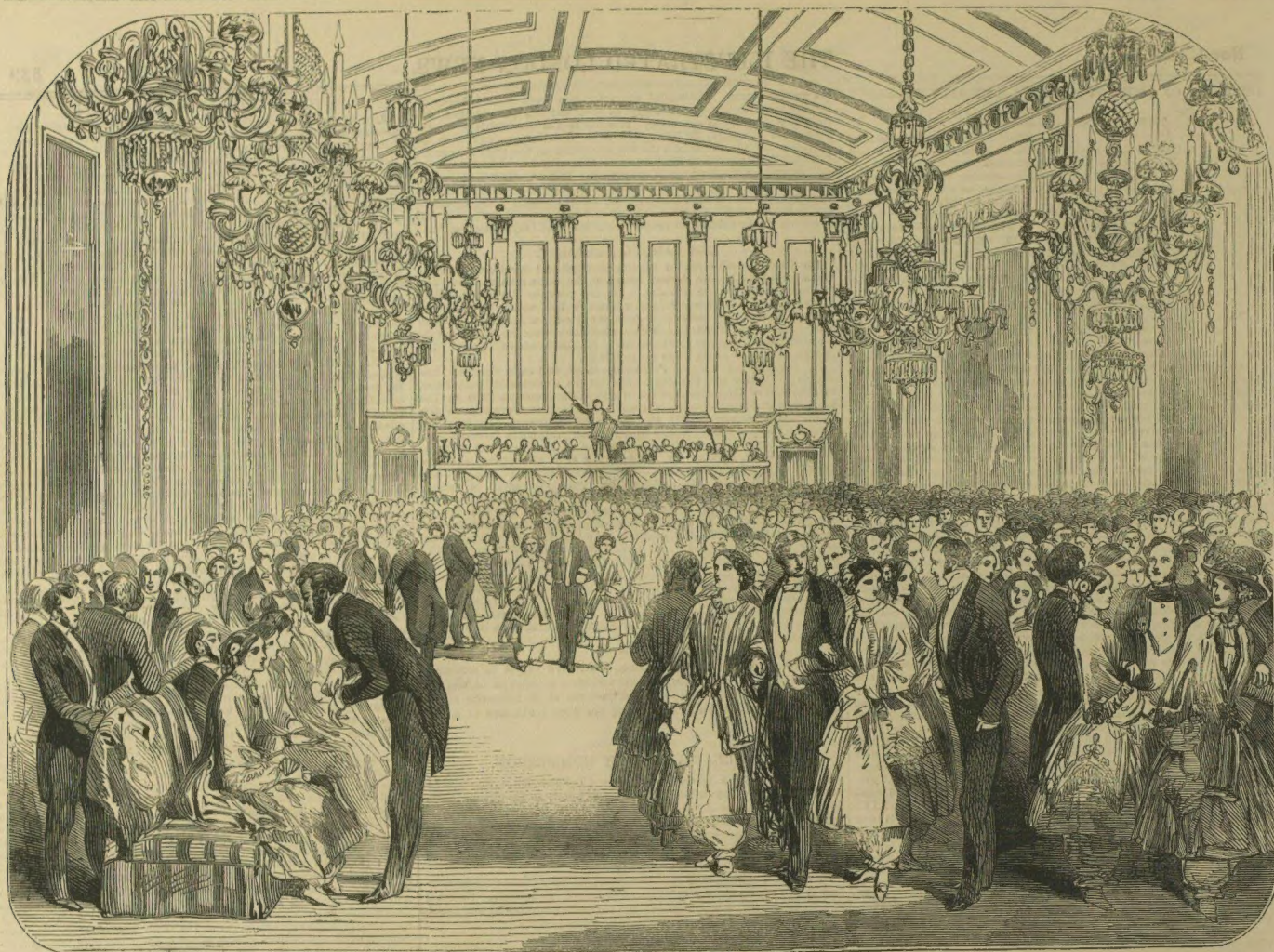
Our musical season as yet moves a little languidly—in fact, it never begins, at earliest, before the middle of November. In the meantime the *loges* for the Italian Opera are in such request, that a good one is as hard to be had for the season. We have had "*Le nozze di Figaro*" of Mlle. Corradi, but her performance, though commendable, was not commensurate with the expectations of the *habitués* who had so much admired her in *Adalgisa*, and other characters of a similar kind. Calzolari was our *Edgar*, and, though wanting in force for the vehement passages, sang the other parts with a tenderness and beauty of tone which won him golden opinions. Mr. Lamley has secured a treasure in Herr Hiller, his new musical director; nothing has been more satisfactory than the general execution of the *Requiem*, and choruses. "*Fidelio*" is in full rehearsal, and promises, under the fastidious vigilance of this eminent *maestro*, to be admirably performed. Mlle. Cravell will make her first appearance for the season in this opera. Madame Barbier-Nini gains upon the public at every hearing. The power of this great singer lies in the perfection of her style, combining with the elegance and softened grace of the beautiful old Italian school a something of the boldness and effective energy of the *Verdian* mode, which is not without its charm, let your London critics criticise it as they will.

The newly-opened musical theatre, the Opera National, produced its second novelty a few nights ago. It is a little one-act affair, under the startling title of "*Murdocck le Bandit*." The subject, a little too farcical, is just cut out for the meridian of your Adelphe. The music is considerably higher, containing several pretty well-remembered motives: a *turco* for the soprano is particularly noticeable for its freshness and beauty, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking *marceau*. Generally, the composer, M. Gautier, exhibits the gift of an excellent memory, which accounts for our meeting snatches of Rossini, Donizetti, &c., more frequently than can be considered desirable. This little work is, however, one of real promise. Mlle. Mendez, a charming young soprano, sang the principal part with taste and elegance; she was more satisfactory than the general execution of the *Requiem*, and the quaint originality of the orchestration; this is the striking



WHEN Meyerbeer introduced a skating scene into his last opera, the "Prophète," it was a matter of dispute whether this piece of stage effect was original or not: a little enquiry proved the negative, but gave another illustration of the adage that "nothing is so new as what has been forgotten." Old players recalled a similar scene in a pantomime produced some twenty years ago. But the machinist whom the Berlin composer consulted might have formed the idea in dally, or rather nightly practice, much nearer home. In a beer-house, called the Corso-Halle, near the Fischer Brücke, in Berlin, the guests are waited upon by three, or four young women in the costume of the Romanesque, and, for the seat, one of the tables is drawn from the end of the room, skins over the chairs, brings their self up at the moment he thinks it inevitable she must glide over his toes, and requests to know his wishes. This, of course, a *seigneur* of the best "Bavarian"—a wave of the short petticoat, like the tail of a disappearing mermaid, and the Hebe of the Corso is gone! She often collects several orders in the course of an hour, and the waiter, who also has to be skilful in the use of a number of glass pintpots of beer in both hands, has to be disturbing a dose of froth. Except from the rattling noise produced, the motion is as good an imitation of skating as can be conceived. To the curious stranger, no secret is made of the mechanism employed: small iron wheels, let into the sole of a strong, but neatly fitting pair of boots, are all the mystery; but to move about in them is easy, and even gracefully, until towards midnight, when it may be assumed that the waiter has walked several miles, they look rather weary.





BLOOMER BALL AT THE HANOVER-SQUARE ROOMS.—(SEE PRECEDING PAGE.)

## PARIS FASHIONS FOR NOVEMBER.

The predominant taste of the day is that of rich stuffs; and the preceding year's patterns, remarkable for their simplicity, are not sufficient for the gorgeous taste of this year. Older patterns are successfully imitated; and this, added to the fulness of the skirts, almost reminding one of the hoops of last century, completes the revivalism of ancient costume. The materials are lampas, *gros de Tours*, and figured satins.

Among the handsomest dresses which we have noticed in the shops is a maroon satin dress to be trimmed with four flounces. The difference from last year is in the number of flounces: this year it is four instead of three, with which ladies were content last season. These flounces are edged with a strip of plaid velvet, woven with the stuff. Should the flounces not be made use of, the same strips would present themselves, four in number, on a plain but very full skirt. These stuffs are intended for high dresses; and the plaid strips are so arranged, that sufficient is found to trim the body, the small skirts, and sleeves. Another stuff, *reps*, bears the same ornament, and can be found of all the shades in vogue, the strips being varied according to the shade of the ground. A

*gros bleu satin*, for the front of the dress, has a very rich velvet pattern, same shade, apron-shaped; and edgings of the same pattern are formed in the stuff for trimming the body and sleeves. These dresses, which, a

few years back, were only intended for *sourees*, are now worn for visiting and the promenade. The *gros de Tours* stuffs are remarkable for their richness, and the fulness of the folds; also by the variety of patterns, such as detached bouquets with a thousand varied hues, and wreaths blooming with all the vivacity of natural flowers. Next to these three magnificent stuffs, which will take the lead in fashion, there are also *taffetas*, and *velours à la Reine*, or Queen's velvet, which is plain. Silk and woollen popeline is both worn plain or plaided. There is also a new kind of popeline, called double-ribbed; for the wool really has that effect. At present, we know nothing new in merino stuffs, which are all plain: still, we should mention a novelty in this texture. There are merinos with running patterns, spots, or lozenges; and with stripes, for the front of the dress; these stuffs, however, can be used only for dressing-gowns. Valenciennes are also fashionable for morning dresses. Bonnets have not altered their shape generally as yet, with the exception of this innovation: the crowns are plain capote-shaped; the stuff alone forming the crown, and preserving all its suppleness.



PARIS FASHIONS FOR NOVEMBER.





Mantelets of all sorts of shapes are worn; the most striking are very full, and have a hood. It requires great dexterity in cutting out the mantelet to give a graceful appearance to this innovation. The shape adopted is that called *capuchin bonne femme* (or old woman's hood); it is very comfortable, and the least apt to spoil the flowers or feathers of the head-dress. There are also mantelets like the above, made of lace, lined with coloured silk, which sets off the pattern; and this is most in favour. Everything in preparation for this winter is far from plain, being trimmed with embroidery, lace, or jet, lace, ribbons, velvet, blond, braid, half-twisted silk, gold beads, coloured embroidery; in short, all the array of rich ornaments possible will be the order of the ensuing season. The waistcoat fashion increases somewhat; but this question is not finally settled. However, for this winter at least, we are a long way from Bloomerism.

## THE ILLUSTRATIONS.

Bonnet of paduasoy, quadrilled white and marone and blond; the crown of flexible stuff. Mantelet of velvet, with hood, embroidered with lace and braid, mixed with jet; fringe of chenille silk and jet. Dress of blue *gros d'Espagne*, plain, without flounces. Net cap, and Valenciennes dress, with pattern. Little-in-door mantelet of velvet. Blond cap, with ribbons. The bodice, or front of the body of the dress, has buttons, and is trimmed with Malines lace, waistcoat-shaped. Little Turkish paduasoy, embroidered with gold.

Girl's Dress.—White satin capote; black velvet dress with berthe; and sleeves trimmed with slight silk fringe. Trousers of English embroidered work.

## NEW BAPTIST CHAPEL AT SHRIVENHAM, BUCKS.

Bourton, situate in the parish of Shrivenham, Bucks, is one of those numerous little agricultural villages situate in and around the "White Horse Vale," from which the inhabitants have one or two miles to walk



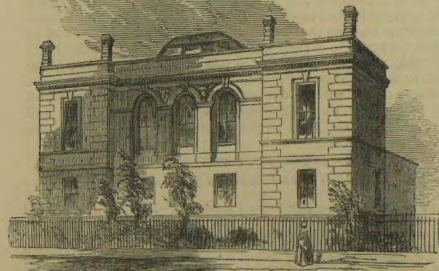
NEW BAPTIST CHAPEL, SHRIVENHAM, BUCKS.

to their parish church, and of course equally distant from any spiritual instruction. But there was recently witnessed therein a very animated number congregating together, on the occasion of the opening of a little chapel (to which a clergyman's house is attached), by the Hon. and Rev. Baptist W. Noel, M.A. Both have been erected by a family who are natives of the place.

Two very appropriate sermons were preached on the occasion, both of which were attended by a very large congregation: the ministers present were the Rev. T. Gilbert, of Highworth; R. Soper, of Farringdon; R. Breeze, of Swindon; and those of Langford, Seaton, &c. &c. The Chapel, which the accompanying Engraving will testify, is a very picturesque object: it is of a substantial character, accommodating about 300 persons, being a greater half of the population of the village—but to which it is expected many in the byways will resort. The baptistry is divided from the church by an open screen; the greater portion of the seats are free. The length of the chapel is about 60 feet by 30 feet, built and covered with stone, erected under the personal superintendence of the donor; the drawings were furnished by Mr. Frederick W. Ordish, of John-street, Adelphi.

## COLLEGE OF MEDICINE AND PRACTICAL SCIENCE AT NEWCASTLE-UPON-TYNE.

At the recent commencement of the winter session of the medical department of the Newcastle-upon-Tyne College of Medicine and Practical Science, the inaugural address was delivered by Sir John Fife, the founder of the Medical School, in the Barber Surgeons' Hall. The foundation-stone of the new College was laid by the Venerable and Rev. Archdeacon Thorp, Warden of the University of Durham, a few months ago. The structure is not yet finished, but sufficient progress has been made with it that its occupation by the medical students and lecturers is not impeded. The situation of the building is admirably adapted for an institution of this description. On entering the building, it is at once apparent that the architect has duly considered the facilities afforded by the favourable aspect to the south, on which side of the edifice is placed a private dissecting-room, 21 feet by 13 feet; next, the library, 30 feet by 20 feet, and students' waiting-room adjoining, 21 feet by 14 feet; and above these rooms is a magnificent museum, 60 feet by 23 feet. This spacious



NEW COLLEGE OF MEDICINE AND PRACTICAL SCIENCE, AT NEWCASTLE-UPON-TYNE.

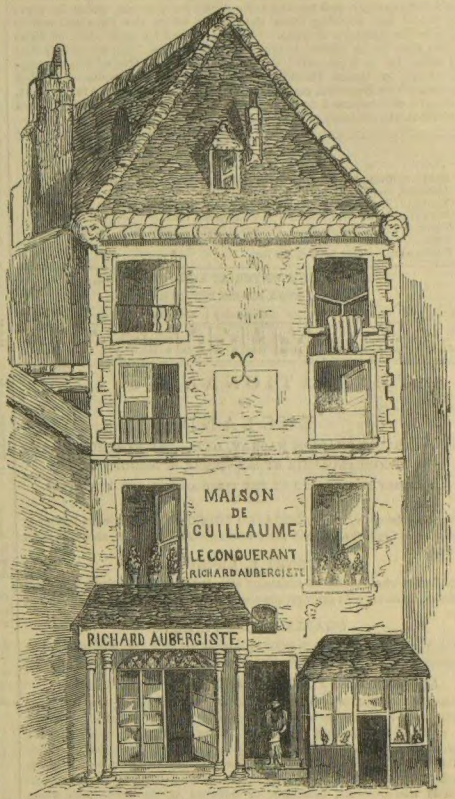
apartment is lighted, not only by five windows on the south side, but also from the roof. The rear of the hall is divided by a passage, to the west side of which is an excellent lecture-room, arranged as an amphitheatre. This room is 30 feet long by 25 wide, and is capable of seating 150 students. It is the laboratory, 25 feet by 11. There are also, in this part of the building, dissecting and other rooms.

The elevation of the building is of the Italian style of architecture, and is divided into three bays, which rise from a noble basement. The exteriors are margined with fine rusticated quoins. The windows, in the upper division, have plain architraves, and the interior or centre bay has three windows in each stage, the lower ones being quite plain, and separated from the upper bay by a string course. The windows in the upper stage are more ornamental, having an arcade with impostas and archivolts. The arms of the Barber Surgeons' Company fill the spandrels, and the keystones are decorated with the Æsculapian Serpents. Immediately above these windows is a bold and massive dental cornice, with a dwarf attic, and the whole is surmounted by elegant chimneys, similar to these designed by Sir John Vanbrugh, as instanced at the Town Hall, Morpeth, and at Seaton Delaval Hall.

## STATUE OF WILLIAM THE CONQUEROR AT FALAISE.

The visitor who has exhausted Caen, and who is in search of objects having picturesque or historical interest, cannot turn his steps in a more profitable direction than Falaise. It is about twenty miles from Caen, and is easily accessible by diligence. There is little in the intervening country to call for remark; but, as you drive into the Place St. Gervais, your eye cannot fail to be directed to the castle of William the Conqueror, which towers high above the town and surrounding country. You have only to look around you to discover that Falaise is a place of great antiquity. It has a quiet, ecclesiastical air, so to speak, about it, which reminds one of an English cathedral town; but, so far as payment is concerned, any reminiscence of home is impossible. You can go in and out of the several churches here, as well as elsewhere over France, without any stronger solicitation than is conveyed by the *trone*, which receives, if you are so inclined, your donation for the poor. Falaise contains about 10,000 inhabitants, several churches, a Palais de Justice, and a theatre. The Church of St. Gervais stands in the quadrangle of that name, and is singularly interesting. It is said to be the one in which William the Conqueror was admitted a member of the Christian Church. Be that as it may, the old building well deserves a visit. Much as we lament the injuries which have been inflicted either from sheer ignorance or from brutality, prepossession and intense, we are in justice to ourselves bound to say that, with a single exception, we can remember no instance in which church walls have been converted to such uses as at Falaise. On one side the Corn Exchange blocks up the windows, on two others shops and dwellings of various sorts and sizes are built against the wall. Whatever the beauty or effect of the fenestration may have been, at present a "dim religious light" is secured in a manner of which the architect of the church could have formed no idea. It makes a picture, quite unique of its kind, but it is sad work at best.

Standing on the steps of St. Gervais, or anywhere in the marketplace, you must notice the house of William the Conqueror. There appears to be some difference of opinion amongst the good folks of Falaise as to the precise *locus in quo* of William's birth, some saying that he was born in the Castle, others affirming that he was born in the house which still exists in excellent preservation in the Place St. Gervais. That Arlette, or Herleva, the mother of William, was born and brought up in this house is an undisputed and most trustworthy tradition; and we incline to think that either William or his mother must have rebuilt the premises on which his grandfather carried on the business of a fellmonger or skin-merchant. The principal portion of the lower story of the house is in possession of an innkeeper of the inferior class. Passing through a glass door, you see a long row of small tables at either side, and, in the distance, the presiding genius, portly M. Richard, dispenses to the agricultural interest tough-looking collops of boiled beef and quarts of cider—the prevailing beverage of the district. At one side an eating-house, at the other a baker's shop; the upper region of the house is variously occupied, as the windows indicate, for there are no two exactly alike. The original door, narrow and high, and approached by steps, stands between the shops. The neighbouring quarries of Aubigny have furnished the material for this and other structures of ancient date. None but a perdurable material could last through the wear and tear to which a large dwelling-house must have been subjected



HOUSE OF WILLIAM THE CONQUEROR, AT FALAISE.



STATUE OF WILLIAM THE CONQUEROR, AT FALAISE.



in the course of eight centuries—indeed it has given evidence of weakness at one point, as the iron clamping naturally leads one to surmise.

A very interesting memorial of the Conqueror has just been produced by the art of our own time, in a spirited equestrian bronze statue, which was inaugurated with great ceremony on Sunday last. We shall illustrate this spectacle in our Journal of next week. Upon the preceding page we have engraved the Statue. The King is represented mounted on a fiery charger, and turning towards his companions, whom he urges to follow him, showing them the banner which the Pope had sent to him for the northern crusade. He wears round his neck some of those relics upon which Harold swore to be loyal to him. His costume is in which he is represented in the celebrated tapestry of Bayeux, embroidered by Queen Matilda, the most authentic monument of that period, which Napoleon caused to be exhibited at the Tuilleries, and when he contemplated to repeat at Bologna the expedition of William—that is, the invasion of England.

CALENDAR FOR THE WEEK.

SUNDAY, November 2.—20th Sunday after Trinity. All Souls.  
MONDAY, 3.—St. Samuel Romilly died, 1818.  
TUESDAY, 4.—William III. landed at Torbay, 1688.  
WEDNESDAY, 5.—Gunpowder Plot discovered, 1605.  
THURSDAY, 6.—St. Leonard, the patron saint of the sick, died, 1817.  
FRIDAY, 7.—Milton died, 1674. First Gazette published, 1665.  
SATURDAY, 8.—Day breaks, 5h. 7m.

TIMES OF HIGH WATER AT LONDON-BRIDGE,  
FOR THE WEEK ENDING NOVEMBER 8, 1851.

Sunday		Monday		Tuesday		Wednesday		Thursday		Friday		Saturday	
M	A	M	A	M	A	M	A	M	A	M	A	M	A
h	m	h	m	h	m	h	m	h	m	h	m	h	m



CHRIST HOSPITAL SOCIETY OF BLUES.—At the annual meeting of

A letter from Christiansia, in Norway, of the 16th ult., announces that, on the previous evening, the Governor-General of the Kingdom, in virtue of orders from Stockholm, caused M. Maylaender, Intendant-General of the Norwegian army; M. Gjoersen, director of the military depot; M. Ytterberg, commander-in-chief of the national guard of Christiansia; and M. Bergh, a merchant, to be arrested on a charge of having embezzled, or aided in the embezzlement of, 230,000 crowns (about 1,140,000 francs), the property of the Government.

A tribute is collecting in America for Father Mathew, whose pecuniary embarrassments are considerable. The £300 a-year pension which he receives from the British Government is appropriated to his creditors.





ARRIVAL OF M. KOSSUTH, IN THE SOUTHAMPTON DOCKS.

## M. KOSSUTH.

THE arrival in England of the man who, in his noble endeavours to secure for his native country the blessings of political liberty, maintained, against overwhelming odds, by the force of his own great genius during the recent revolutionary epoch, one of the most gallant struggles which the history of nations records, will long be memorable as an occasion which has called forth on the part of the only truly free country of Europe a spontaneous and enthusiastic outburst of generous sympathy both for the extraordinary man himself and for the glorious cause which he represents, at a time when everywhere else gloomy doubts and apprehensions of the future beset the political horizon.

M. Kossuth has met with a series of triumphant receptions since he first touched our shores, which must have brought home to his heart and to his head, if he had ever had any misgivings on the matter, the proud feeling, the ennobling conviction, that the hero of the Hungarian contest has been, and continues to be, regarded with the highest appreciation by the vigorous minds to which the freedom and civilisation of Western Europe have given existence.

## ARRIVAL AT SOUTHAMPTON.

In our Journal of last week we announced the long-expected arrival of M. Kossuth, in the *Madrid*, at Southampton, at half-past two o'clock on Monday. We now give the very interesting details of his reception. The first indication of the reception intended for him was given by the crowds that covered the pier heads, whose cheers, as the vessel passed

the entrance, and as Kossuth was recognised, gave intimation to those at the landing-place that this time there was no delusion, and that the hero had really come at last to Southampton. As the *Madrid* neared the shore, and her passengers could be personally recognised, the feelings of the Hungarians broke out afresh in affecting indications of welcome. After some little delay, the *Madrid* was brought to her moorings, and Kossuth and his attendants, taking a courteous leave of the captain and of their fellow-passengers, prepared to go on shore. The Mayor of Southampton led Madame Kossuth up the gangway. M. Kossuth himself escorted Madame Pilszki, and the rest of his attendants followed. The moment he set his foot upon the quay, his countrymen crowded round him; many of them threw themselves upon his neck; all seized his hand, kissed it, and shook it as if they could not be persuaded to part with it. Many brave arms were extended, and many an honest English grip was given to him. The Hungarians seemed much affected by this cordial mode of reception; he heartily entered into it, and with right good will shook every hand that was extended to him. After some little time, he and his family entered into an open carriage, drawn by four horses, that had been prepared for him by the mayor; his attendants followed in another carriage; and he proceeded by the railway station through Oxford-street, along the Embankment, and up High-street, to the mayor's place of business (an extensive coach works). Above Bar, amidst tremendous cheering, intermixed with wild shouts of "Eljen Kossuth!" from the Hungarians in the procession. All along the road the windows were full of people, most of whom cheered or waved handkerchiefs; the joy-bells rang cheerily from all the steeples; and as Kossuth, bare-headed, stood bowing at the back of the open carriage, his hands were repeatedly seized and pressed by his own countrymen, as well as by the crowd.

In a few minutes after Kossuth and his family entered the residence

of the Mayor of Southampton, the ex-governor of Hungary appeared alone in the balcony of one of the windows of the house; and then, in reality, his reception at the hands of the English people commenced. The cheering from the immense mass beneath him was tremendous. After a few words from the Mayor, Kossuth proceeded to address the multitude. His voice was clear and distinct; it was also deep and sonorous, like that of a man who had been long used to public speaking. His utterance was energetic, and his accent wonderfully good; but naturally enough he seemed sometimes embarrassed with too many words, sometimes at a loss for any suitable to express his precise ideas; but he certainly has an extraordinary command of the English language, as is evidenced by his speeches.

Silence having been obtained, Kossuth advanced to the front of the platform, and, addressing the crowd, said:—

"Excuse my bad English. (Cheers.) Seven weeks ago I was a prisoner in Kutayah, in Asia Minor; now I am a free man; because glorious England chose it—(Cheers)—that England which the genius of mankind selected for a monument of its greatness, and the spirit of freedom took to be its happy home. (Cheers.) Cherished by your sympathy, which is the anchor of hope to oppressed humanity, with the view before me of your freedom, your greatness, and your happiness, and with the consciousness of the misfortunes of my native land in my heart, you must excuse me for the emotion I feel—the natural consequence of so striking a change, and of such different circumstances. (Cheers.) Excuse me that I am not able to thank you so warmly as I feel for the generous reception with which you have honoured me, and of which I feel that I am undeserving. (No, no.) I only say, may God Almighty ever bless you and your glorious land. Let me hope you will be willing to bestow a ray of hope on my native land by this your generous reception. May England ever be great, glorious, and free! But let me hope, by the blessing of Almighty God, and by your steady, persevering, and



M. KOSSUTH LEAVING THE DOCKS AT SOUTHAMPTON.



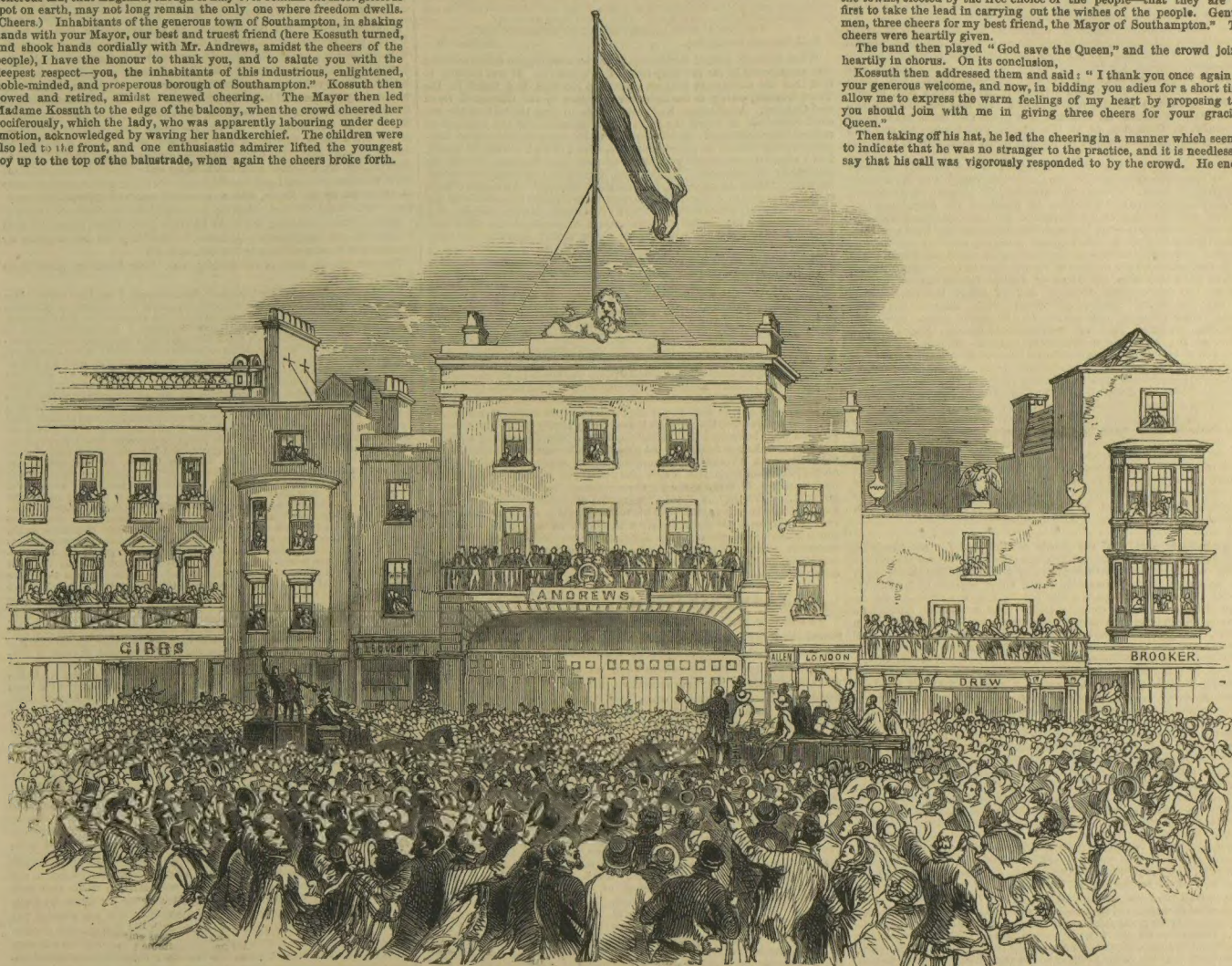
generous aid, that England, though it may ever remain the most glorious spot on earth, may not long remain the only one where freedom dwells. (Cheers.) Inhabitants of the generous town of Southampton, in shaking hands with your Mayor, our best and truest friend (here Kossuth turned, and shook hands cordially with Mr. Andrews, amidst the cheers of the people), I have the honour to thank you, and to salute you with the deepest respect—you, the inhabitants of this industrious, enlightened, noble-minded, and prosperous borough of Southampton." Kossuth then bowed and retired, amidst renewed cheering. The Mayor then led Madame Kossuth to the edge of the balcony, when the crowd cheered her vociferously, which the lady, who was apparently labouring under deep emotion, acknowledged by waving her handkerchief. The children were also led to the front, and one enthusiastic admirer lifted the youngest boy up to the top of the balustrade, when again the cheers broke forth.

the towns, elected by the free choice of the people—that they are the first to take the lead in carrying out the wishes of the people. Gentlemen, three cheers for my best friend, the Mayor of Southampton." The cheers were heartily given.

The band then played "God save the Queen," and the crowd joined heartily in chorus. On its conclusion.

Kossuth then addressed them and said: "I thank you once again for your generous welcome, and now, in bidding you adieu for a short time, allow me to express the warm feelings of my heart by proposing that you should join with me in giving three cheers for your gracious Queen."

Then taking off his hat, he led the cheering in a manner which seemed to indicate that he was no stranger to the practice, and it is needless to say that his call was vigorously responded to by the crowd. He ended



M. KOSSUTH ADDRESSING THE PEOPLE FROM THE MAYOR'S HOUSE, AT SOUTHAMPTON.

The band in the street hereupon struck up the Scotch air of "Auld lang syne," and a great proportion of the crowd, catching up the words, joined vocally in the air. When it had been concluded,

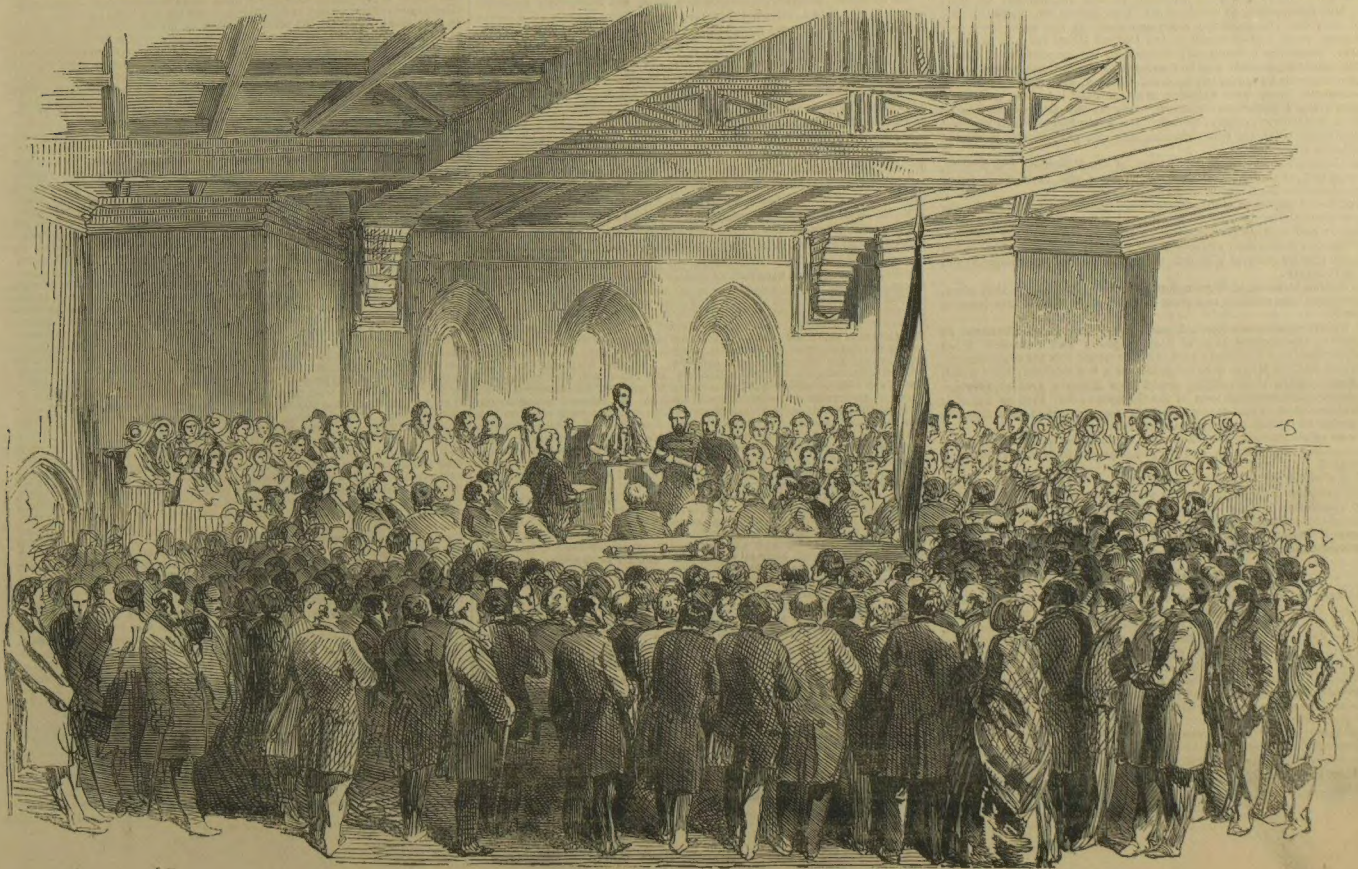
The Mayor stepped forward and said: "Gentlemen: I thank you for the kind reception you have given to Kossuth. You will bear me witness that I have taken no means whatever to induce any man to

leave his work, but I am glad to see such a noble specimen of the well-conducted people of England present."

Kossuth again came forward, and said: "Gentlemen, it is a glorious sight to see a Queen upon the throne representing the principles of liberty. (Loud cheers.) That is a right which you enjoy in Britain. It is a glorious sight to see the public authorities, the municipalities of

with an impressive "God bless you all!" and, bowing, retired with his family into the room, and the crowd began slowly to disperse.

It had been arranged that two addresses—one by the corporation, another by the inhabitants at large—should be presented to Kossuth in the Town Hall; and, about half-past four, the building was filled with respectable persons, a number of them ladies. The Aldermen and



M. KOSSUTH RECEIVING THE CORPORATION ADDRESS, IN THE TOWN-HALL, SOUTHAMPTON.













THE PROCESSION PASSING THE CHURCH AND HOSPITAL OF ST. CROSS, WINCHESTER.

(Continued from page 546.)  
power. ("Hear, hear," and loud cheers.) There is the pillar which supports everybody who wishes to establish his way on the sufferings of his nation, and to raise himself upon the ruins of liberty. (Hear, hear.) There is the rock which breaks every sigh for freedom on Europe's continent. It was not without reason, then, that I said that the principle of all evil upon the Continent was Russia. (Hear, hear.) These words are so true, that even Jesuitism, which in these last times commences again to raise its head, finds its support in the power of Russia. (Hear, hear.) We are in the neighbourhood of a great nation, which mourns enough at not enjoying the fruits of its many sorrows and sufferings. There is a party there which is called—I don't know with what right—the Jesuitical party; and you all know that that party threatens France with the Cossacks. And even here, in this glorious country, it is not long since there was a question much agitated as well in public opinion as in Parliament. I know what is convenient in this place and due to you. I will not enter into the question, but will only state one curious coincidence. I am a Protestant—(Cheers)—not only a Protestant by birth but by conviction. (Cheers.) But I am a humble member of a nation the majority of which is composed of Catholics. Now it is not one of the least glories of my nation that in all times, in the present day as well as in former times, when our fathers bled for liberty in religion and freedom of conscience, there have been Hungarian Catholics who have taken the lead in struggling in a peaceful manner, as well as on the field of battle, for religious liberty and freedom of conscience. In that way the freedom and the rights of Protestantism, always opposed by the House of Hapsburg, who were ever strongly united with the principle of Jesuitism, this freedom, these rights, were established by treaties, by pacific means, by the victorious swords of Hungarians fighting for freedom of conscience. It is true, that, so soon as freedom was obtained, the sword was laid aside; for Hungary has been a land of loyalty in all time. It may suffice to say, that the freedom of Protestantism in Hungary was secured by laws, was secured by treaties, on the maintenance of which the existence of the Hapsburg dynasty was made to depend. In 1848 this was included amongst other reforms; and scarcely had Russia raised the fallen House of Austria, by putting its foot on the neck of Hungary, when the first deed of the restored House was to destroy the rights of Protestant liberty in Hungary. And then, gentlemen, this is connected with another fact with respect to the Catholic Church. The Kings of Hungary, in former times, were always anxious not to allow any power to meddle, and chiefly not to allow the Court of Rome to meddle, in the temporal affairs of the Catholic Church of Hungary; so much so, that one of our most glorious Kings, Matthias Corvinus, a Hungarian by birth, seeing the encroachments of the Court of Rome on his rights, said to one of the Popes, "May your Holiness remember that Hungary, which bears a double cross on her banners, has never endured that the Court of Rome should interfere with the liberty of the Hungarian people." So anxious were the Hungarians in former times to secure their independence. And when the Emperor of Russia had succeeded in crushing Hungary, one of the first things that he did was to give the Jesuits of Rome full power to feed on Hungary (Hear, hear); and with this he united the destruction of the autonomy of the Protestant Church. (Hear, hear.) Now, gentlemen, these are the things which have caused so great an agitation in this land. Jesuitism was established by the satellite of the House of Austria; and even in that respect I am entitled to say that the principle of every evil in Europe is the despotic and encroaching spirit of Russia, upon which leans every man who will do that which is wrong to the many. You know, gentlemen, that that is the power which England meets at the Bosphorus, at the Nile, and all over Europe. This identity of the interests of England with the interests of the freedom of Europe makes me hope that the generous sympathy which we meet with here will not remain an empty sound—(Hear, hear)—that it will not remain without some practical results to my poor country and to humanity ("Much cheering). There is my con-

dance, my hope. (Hear, hear.) No party in England, I believe, will deny that the armed interference of Russia in Hungarian affairs has increased beyond measure the preponderance of Russia on the European continent. (Hear.) Russia having

will not only not retire, not only not subside, but will increase. And what I request in the name of my poor country, and in the interest of all the oppressed nations in Europe, is not that England may draw its sword for the restoration of



AN INCIDENT IN THE HIGH-STREET, WINCHESTER.

violated the independence of nations, and taken upon herself to dispose of their domestic councils, it can scarcely be denied that so long as Hungary is not restored to its liberty and independence, the preponderance of Russia in Europe

Hungary! Gentlemen, all I humbly request, wish, and hope, is that England may not abandon that right which in Europe is due to her—(Hear, hear)—that England may not give a charter to the Czar to dispose of the destiny of Europe. (Hear, hear.) Public opinion in England can make it a living principle in acknowledging the natural right of every nation to dispose of itself—not to allow the Czar to interfere with the domestic concerns of whatever nation in Europe. (Hear, hear.) People of the mighty Albion, that is all—there is nothing else that oppressed humanity expects, entreat, and hopes for. As to the rest, leave it to the nations of Europe. (Cheers.) Austria—but no, not Austria—I love, I esteem the people of Austria as my own brethren. (Cheers.) I feel their sufferings as heavily as the sufferings of my own people; I have wishes and hopes for the people of Austria as fervent as for my own people. I have a right to say this. My life is an open book. (Cheers.) It is history which will pronounce its judgment upon me, and neither Austrian hirelings, nor party spirit, nor blind passion, nor those base and absurd calumnies which, in my position, could not fail to be launched at me, though I am almost surprised to see these calumnies find their way into certain places in which I should not have expected to see them. (Hear, hear.) It may be that, relying on the fact that my people is a moral people—a people which never, never can be charged with having given its confidence or its love to a man who was not an honest man—it may be that, relying upon the testimony of my people, I shall not consider these calumnies. It may be that I shall entreat the protection of the law of England. (Loud cheers.) I will consider the matter so soon as my duties to my fatherland shall leave me a single moment to myself. Still I must say that I sincerely regret to see that these calumnies have spread in England, not for my own self, because I believe they can but enhance the generous affection of generous men; it being natural to generous men to feel indignation at such calumnies; but I regret this, because it is no pleasing prospect for our humanity to see our fellow-creatures delighting in such matters. But still it is history which will pronounce its verdict upon my public life. ("Hear, hear," and cheers.) Humble as I am, I have had a public life, and perhaps I may have one yet. (Loud cheers.) In respect to Austria, I had a right to say what I did, because I can declare that the people of Austria have never had, and have not now, a more faithful friend than myself. It is, therefore, not in respect to the people of Austria, but in relation to the House of Hapsburg, that I was going to say a few words. And all I am willing to say is this, that the House of Hapsburg, because of its perjury, because it has violated every right of every one of its nations, is doomed to destruction. (Cheers.) There is a God in heaven, and there must be justice on earth. (Cheers.) The House of Hapsburg, having forfeited even the possibility of the love of its nations, has no more basis for its existence. (Hear, hear.) Bayonets are no basis, because the soldier always belongs to the people. The soldier also thinks. There is a great example of this in the past struggles of Hungary, and there will be, if God grants it, another. Every citizen of Hungary was and may be—he will be—a soldier, and every soldier is a true citizen. From soldiers belonging to England I have heard the most generous sentiments; this was the case at Gibraltar; and therefore I say that bayonets alone are no basis for the existence of despotic power. On what basis, then, rests Austria? On nothing else than her being an obedient satellite. ("Hear, hear," and cheers.) But while the House of Austria cannot have a future, Hungary has a future. (Loud cheers.) It has a future because it is free to live; it has a future because it is a vitality; it has a future because its independence is necessary to the liberty of Europe. (Great cheering.) Gentlemen, to me every occasion is in the highest degree valuable when my feeble words are uttered in the name of my country, and I would only employ no eloquence, but rely on a plain and straightforward statement of the facts of convincing a logical understanding to me every moment is valuable which enables me to discourse to you of the affairs of my poor native land; but I suffer here [putting his hand



EXTERIOR OF THE COTTAGE OF THE MAYOR OF SOUTHAMPTON, AT WINCHESTER.



to his chest), and am not capable of speaking very long without suffering some evil consequences; and, therefore, I beg leave to ask you to charge your glasses. It is to the future of my country, for which I hope that I devote the activity of my life—that activity which is regained by my liberation from the bondage at Kutayah. This liberation is due, in the first place, to the noble sentiments of the Sultan, who, from the beginning, in spite of all the menacing threats of Russia and Austria, preserved and protected my life and the life of my associates. For a time, yielding to the pressure of circumstances, he surrounded his hospitality with the appearance of detention; and, at last, raising himself by his own noble inspirations, and by his respect for the rights of humanity, he restored me in the most dignified manner to liberty. (Cheers.) If I were to live a thousand years, I could never forget any wrong done to my people—to my country; but as to my own self, it is part of my nature that I do not like to look to the past for griefs, but only for instruction for the future; and partly on this account, partly because I have the knowledge of the conviction that the people of Turkey has a vitality yet, because I have a conviction that the future of the Turkish empire is in no contradiction whatever to any political interest in Europe, but rather in very strong and intimate connection with the interests of some nations, especially with the interests of England and the interests of Hungary; it is by these considerations that I am led to declare that Turkey will ever find in me a faithful friend. But while acknowledging the conduct of the Sultan, I must also return my most heartfelt thanks for the mag-



RICHARD ANDREWS, ESQ., MAYOR OF SOUTHAMPTON.  
(SEE NEXT PAGE.)

nanimous interference of the Governments of Great Britain and the United States in so high and generous a manner, supported by the public opinion of the people of both countries, and even sanctioned by the Congress of the United States. It is, therefore, in somewhat broken strains, owing to the state of my chest, but with the deepest feelings of a grateful heart, that I propose the toast, "England, Turkey, and the United States." (Loud cheering.)

Colonel Lawrence and Lord Dudley Stuart responded to the toast. Col. T. B. Lawrence said—It is with embarrassment that I rise to acknowledge the kind sentiment just proposed, and to thank you on behalf of my country for the cordial manner in which it has been received. But, gentlemen, my embarrassment is mingled with regret that the American Minister himself, whose pleasure it would have been to have united with you in this offering of hospitality, should have been prevented from being here to-night. I cannot venture to occupy your time with any lengthened remarks, but, as a member of the American Legation, and as an American citizen, I cannot but give expression to the greetings which rise responsive from the heart upon an occasion like this. In the presence of one who, animated by that spirit of freedom which sustained the patriots of my own land, and made our country what she is; of one who with undaunted purpose dared all, suffered all, endured all, for his country's good; of one who, exiled from his native land, yet holds aloft the banner of human liberty and constitutional law—in such a presence, what American, what freeman,

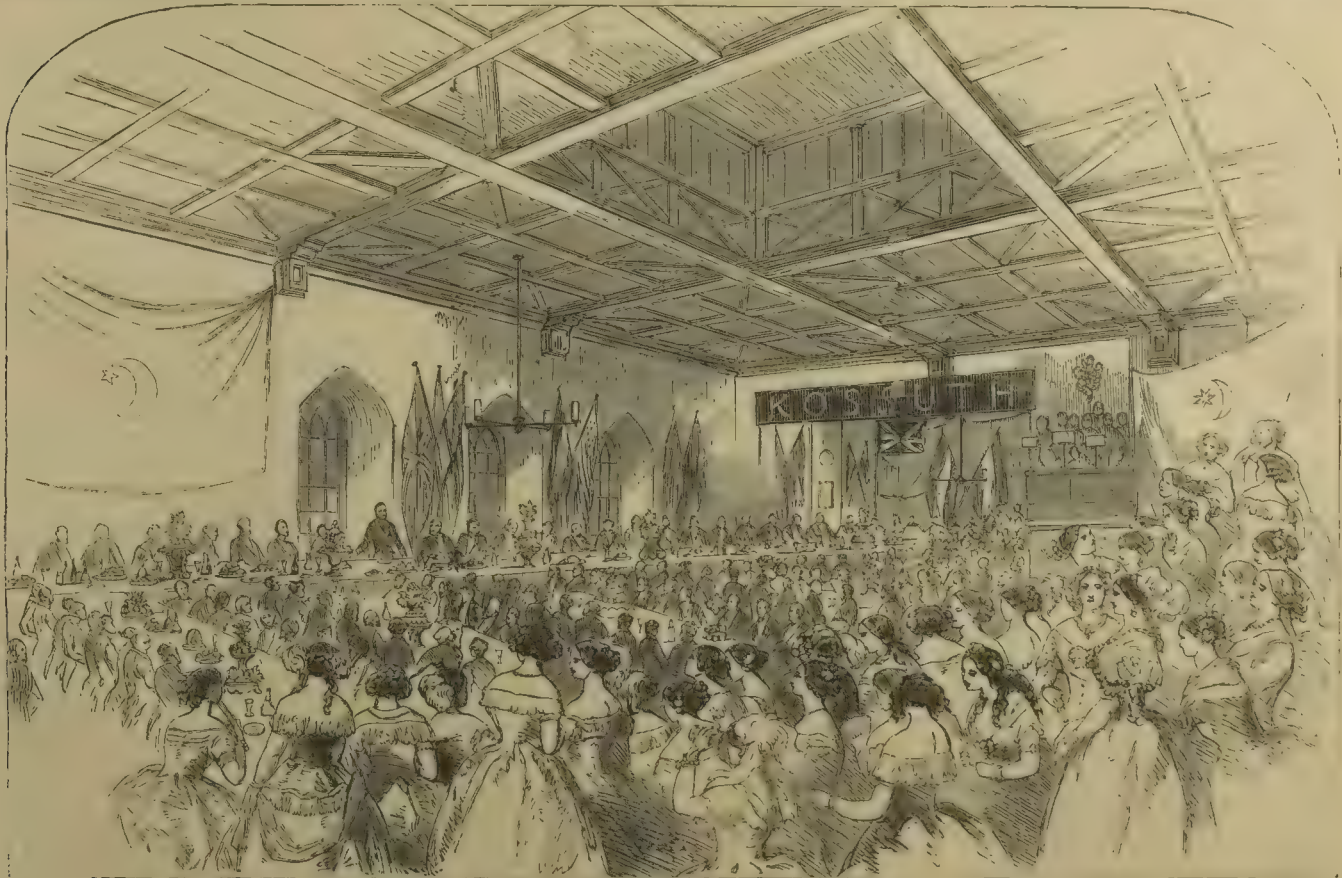


SPEECH OF M. KOSSUTH, AT THE MAYOR'S COTTAGE.

can avoid giving utterance to a sympathetic word—a hearty welcome? Yes, gentlemen, I am proud to be here the guest of Englishmen, in defence of whose liberties Hampden bled and Sydney died; to see about me some of the citizens of my own happy land, to secure whose freedom Washington and Franklin devoted their lives, and to unite with them in extending the right hand of fellowship to the patriot leader of the oppressed Hungarians. (Cheers.) Sir, we Americans are too young a people to have forgotten our own struggles for liberty. The generation which witnessed and took part in those arduous struggles has not yet passed away. We have still some of those who acted a part in that great drama, and we know too well what they dared; the trials and sufferings that they endured, not to sympathise, and deeply, too, with those engaged in the great revolution in Hungary. Sir, I well remember the gloom that overtook every countenance when the news reached America of the capture of Kossuth, and its consequent disasters—when we knew that despotism had succeeded in riding roughshod over one of the finest nations in Christendom, and one whose feelings and whose principles were akin to those of my own land. (Cheers.) But, sir, we feel that the time must yet come when the iron rule of tyranny of Eastern Europe must be broken, and when right and justice must prevail against despotism and oppression. In conclusion, let me assure your illustrious guest of the warm and fervent welcome he will meet with in the United States, from Maine to Texas, from the Atlantic to the Mississippi. But, sir, I will not detain you longer; but offer the following sentiment:—"May the star of freedom in Hungary, though now dim, yet culminate and shine in the zenith; and may the Hungarians as a people be yet reunited in the land of their fathers." (Hear, hear.)

Lord D. Stuart said he had not words to express the feelings under which he rose on the present occasion, but those were feelings common to every one who wished well to freedom over the world. (Hear, hear.) The toast to which, in common with the hon. gentleman who had just sat down, he was called upon to respond, was one of deep importance, but yet he felt proud of the occasion on which he was called upon to respond to it. The toast was, "England, the

United States, and Turkey;" and what a noble thing it was to see two free countries of the Saxon race, and one in the east, which, if not free, deserved to be so, joining in a deed which would render them all famous in future history! To think of their having been brought together in such close alliance, not by their material interests, but for the advocacy of a great principle, the principle of the independence of nations. (Cheers.) But he was wrong, it was for the material interests of a nation to advocate and maintain sound principles. (Hear, hear.) Their distinguished guest who had that day delighted them had shown them that Free-trade was intimately bound up with the interests of liberty. Their illustrious friend gave all honour to the Sultan of Turkey for his magnanimity in saving him from a lingering death in a dungeon, or by the hands of an Austrian or Russian assassin. He gave all honour to the Sultan of Turkey, but it should be remembered that without the remonstrance of our foreign minister speaking the will of a noble people the Sultan would hardly have ventured to act in defiance of two of the most powerful empires in the world. It was England and the United States which, by uniting together, had procured the liberty of the Hungarians, and he trusted that they would always act together in causes equally holy. (Hear, hear.) When he spoke of these three nations, and the hopes he entertained of their union, there were other nations as well as Hungary to which the alliance might be an advantage. There was one in which he had long taken a deep interest—he meant Poland (Cheers), to which such alliance would be an augury of hope. (Hear, hear.) The cause of Hungary and Poland are intimately connected. (M. Kossuth, "They are.") He thanked his distinguished friend for the testimony that Poles and Hungarians had common interests and common enemies. There was no doubt but that the Czar, when he perpetrated his atrocious interference in Hungary, was well aware of the truth of that observation. He had, in fact, put his intervention on a false pretence, had said that the movement of Hungary was no national movement, but the machinations of a parcel of foreigners—Poles, in fact, who had no interest or stake in the country. Why, the fact was that when the Hungarians had 300,000 men under arms there were not in the whole army more than 6000 or 6000 Polish auxiliaries



BANQUET TO M. KOSSUTH, IN THE TOWN-HALL, SOUTHAMPTON, ON TUESDAY.







DR. BEXFIELD'S "ISRAEL RESTORED."

### FUNCE'S PLAYHOUSE

SADLER'S WELLS.

LATEST BETTING AT NEWMARKET.

NEWMARKET HOUGHTON MEETING.—MONDAY.  
HANDICAP PLATE of £50.—Mr. Greville's Barcelona (Flatman) 1. Mr. Dela

## THE MARKETS

born, the 19th inst, Helen Blair, youngest daughter of Mr. George Staley, of York-street East, Stepney, London, formerly of Buttery Ironworks, in the county of Derby.







# THE ILLUSTRATED LONDON NEWS SUPPLEMENT.

VOL. XIX.]

FOR THE WEEK ENDING SATURDAY, NOVEMBER 1, 1851.

[GRATIS.]

## THE GREAT EXHIBITION.

IN pursuance of our design of illustrating all works of interest in the Great Exhibition, we this week present our readers with another Supplement gratis, containing a great variety of objects in various departments, British and Foreign.

### BOOKCASE. BY BARBEDIENNE.

This is a remarkably elegant piece of furniture, in ebony, with bronze panels, &c. The proportions and general outline are classically correct; and the decoration is rich, and bestowed with a lavish hand, but at the same time is executed in a manner to render it by no means predominant over the obvious utility of the work.

### AMERICAN PLOUGH.

Among the contributions from the United States of America to the Great Exhibition of '51, our readers, doubtless, have not failed to observe a large number of ploughs. We have chosen one of the best of these, by Starbuck, for illustration: it will be found on page 555.

The American plough differs much from the English in the shortness and fullness of the breast, as also the shortness and high pitch of the stilt or handles. This plough, as adapted to English agriculture, is decidedly inferior in nearly all respects to our own; but, doubtless, for their own lands and modes of culture, they are well adapted.

### GARRETT'S PORTABLE STONE MILL.

Although a variety of ingenious and really useful mills have been

constructed by various millwrights for the use of small holders, yet when there is the amount of work to be done, nothing will be found to equal for nearly all purposes an efficient stone mill. The one we have engraved is exhibited by Messrs. Garrett, of Saxmundham, and is in every respect a first-rate mill. The stones are 32 inches diameter, and enclosed in a metal and wood framing. The top stone is hung on an upright shaft, and worked by a pair of bevil wheels, from which the attachment may be made to either steam, water, or horse power. Its construction admits of the stones being readily adjusted for grinding wheat, barley, beans, or peas. This mill will be found very convenient on large occupations, where it is desirable to perform all such work on the farm instead of having to convey it to a distant mill.

### SIDEBOARD. BY MESSRS. BANTING.

(See page 557.)

This very handsome sideboard is made from oak grown in Windsor Forest. The form is simple, consisting of a slab resting upon four truss supports, which are richly carved. There is no attempt at allegorical conceit or story-telling. The plate-glass mirror at back is of large dimensions, and rather unusual in form. The frame has the appearance of lightness, combined with sufficient solidity. This production is favoured by the jury with "honourable mention," as part of "a collection of furniture." It was fairly entitled, individually, to a prize.

### WINDOW CURTAINS. BY HEYMAN, ALEXANDER, AND CO. OF NOTTINGHAM.

The machinery wrought cotton-lace curtains of Heyman, Alexander

and Co., of Nottingham, exhibit great perfection of manufacture, and most creditable taste in the various designs. The sample which we engrave is particularly handsome. This firm also exhibits some "cotton extra twist Brussels net," and Mechlin net, which, at first sight, might deceive the connoisseur.—(For the illustrations of this and the following see next page.)

### POPLIN. BY PIM, OF DUBLIN.

The poplins of Pim are of old-established celebrity, and the patterns exhibited in the Crystal Palace are of such variety and elegance as to enhance the attractiveness of this very rich and beautiful material.

### CAMBRIC HANDKERCHIEF. BY J. HOLDEN AND CO., BELFAST.

Messrs. Holden and Co., of Belfast, exhibit a very rich and varied assortment of cambrics of the finest qualities, both plain and embroidered, for flouncings, insertions, and handkerchiefs. The embroidery is of the most exquisite delicacy of finish, and fairly rivals anything of the kind we ever met with of Continental origin.

### RIBBON PATTERN. BY CORNELL, LYEEL, AND WEBSTER.

A light and showy pattern, with colours well assorted and displayed.

### POINT LACE. BY JANE CLARKE.

A very fine specimen of point lace of the richest class.

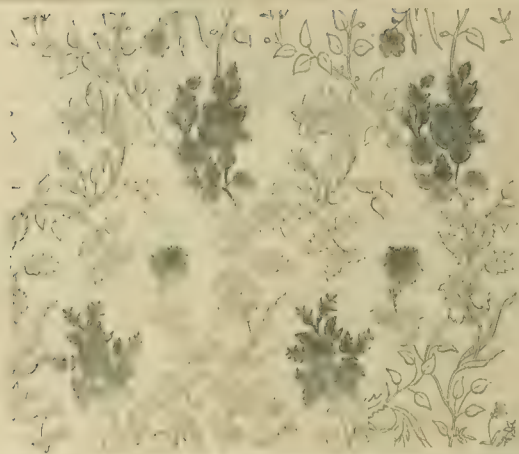
### DAMASK PATTERN. BY BROWN, OF HALIFAX.

There is nothing out of the ordinary run in this pattern, which we think is likely to prove effective.



BOOKCASE.—BY BARBEDIENNE.

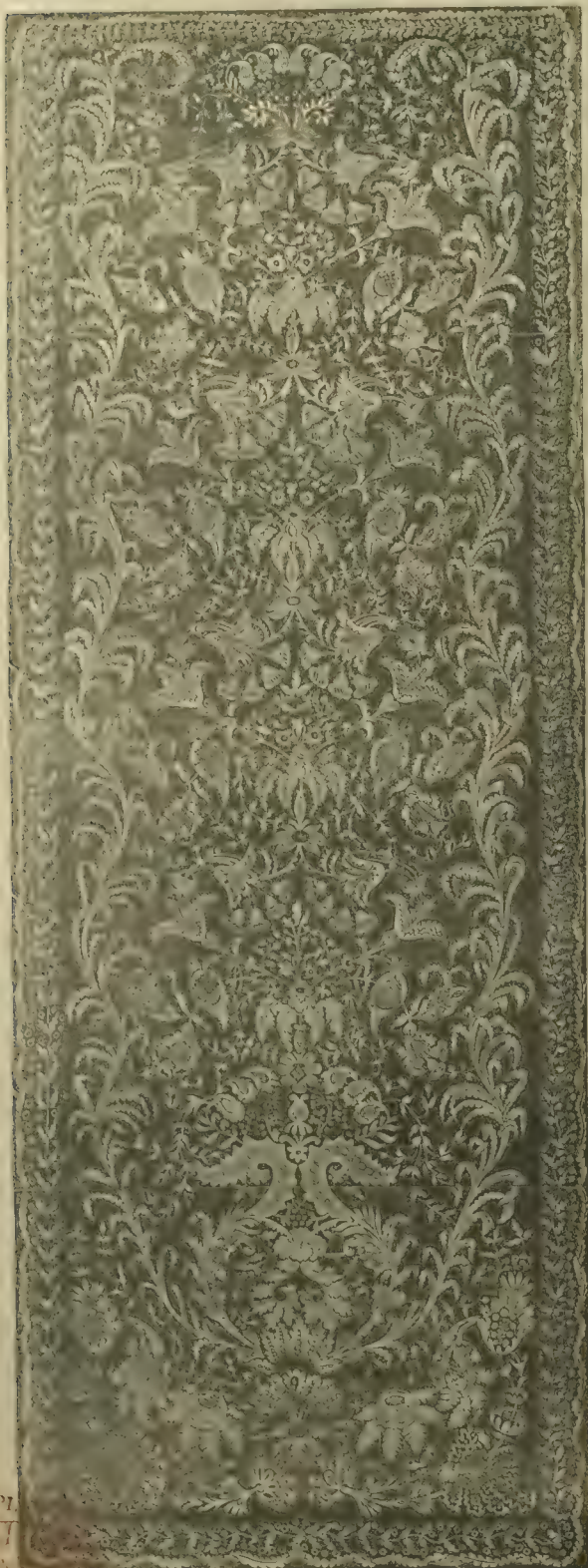




TOPLIN.—BY J. M. DUBLIN.—(SEE PRECEDING PAGE.)



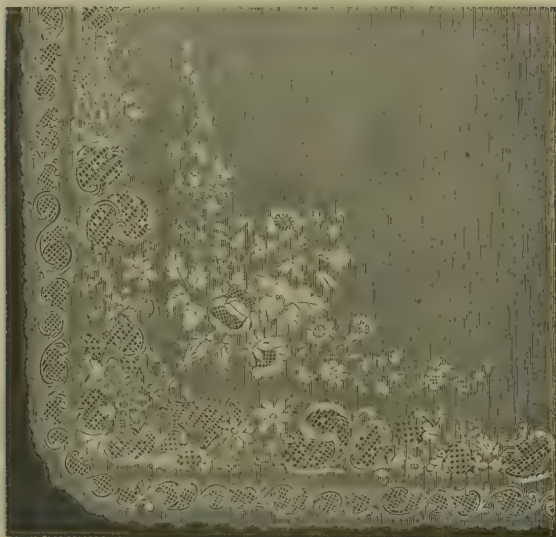
RIBBON.—BY CORNELL, LYELL, AND WEBSTER.



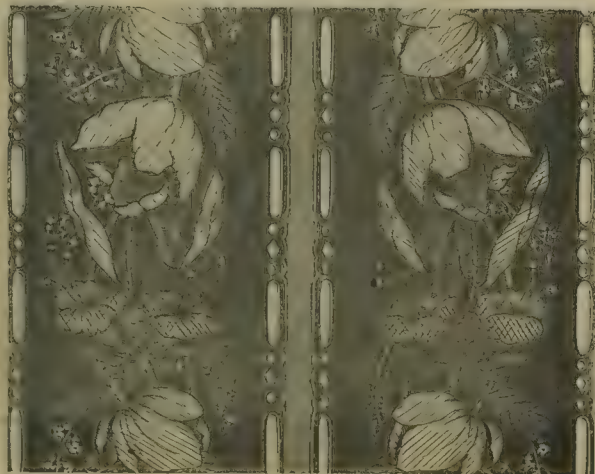
WINDOW CURTAIN.—BY HEYMAN, ALEXANDER AND CO., NOTTINGHAM.



POINT LACE.—BY JANE CLARKE, REGENT-STREET.

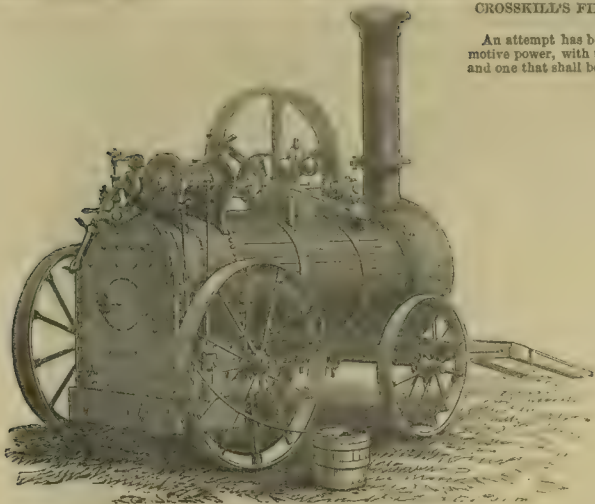


HANDKERCHIEF.—BY HOLDEN, BELFAST.



DAMASK.—BY W. BROWN, HALIFAX.





CLAYTON AND SHUTTLEWORTH'S PORTABLE STEAM-ENGINE.

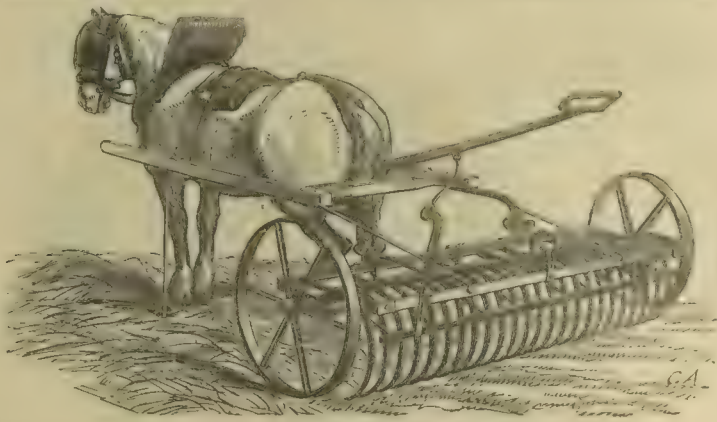
CLAYTON, SHUTTLEWORTH, AND CO'S PORTABLE STEAM-ENGINE.

This is a good specimen of a portable steam-engine; it weighs about 60 cwt., and can be removed from place to place by two horses. It is simple, and easy to manage—an important point when used for agricul-

CROSSKILL'S FIXED STEAM-ENGINE FOR AGRICULTURAL PURPOSES.

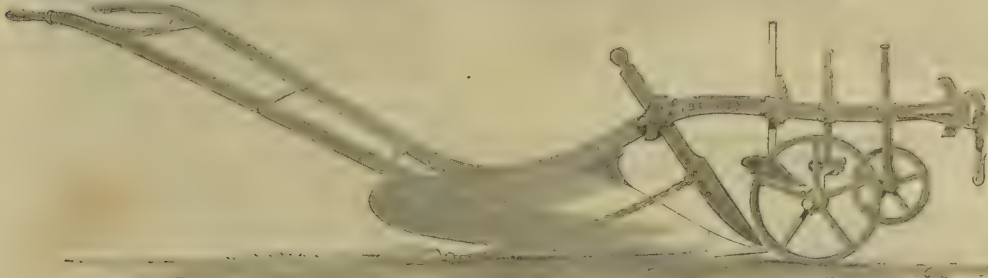
An attempt has been made in this engine to produce a good steam-motive power, with the fewest number of parts and at the least cost, and one that shall be fixed in the easiest, simplest, and cheapest manner.

points has decided advantages. The knife is worked in a groove up and down by a crank, cutting both in its upward and downward stroke; the material to be cut is fed through an aperture in the face plate, and has a solid bearing while being cut. It is exceedingly compact, and works very steady at high velocity when driven by steam or water power.



HOWARD'S HORSE-RAKE.

For this purpose the oscillating engine has been chosen as being the simplest form of steam-engine. This is placed on a circular stone base, which requires no other foundation than a good flag-stone or a couple of stout wooden sleepers. The crank-shaft, driving-gear, fly-wheel, and governor are placed on a square plate, which is supported by four iron



BUSBY'S PRIZE PLOUGH.

tural purposes. The boiler is fitted with an efficient safety-valve, acted upon by Salter's spring-balance. It has also an improved form of governor. The starting lever, water and steam-gauge, cocks, feed-pump, and steam-whistle, are all placed accessible to the driver without his moving from the front of the boiler.

HOWARD'S (OF BEDFORD) HORSE RAKE.

This implement is intended for raking hay, corn, stubble, or twitch grass. The draft irons are so constructed that the teeth may be made to act more or less at their points, and nearer or further from the ground. By this means, the collecting of soil or rubbish along with the corn is prevented. The teeth are so arranged as to be equally effective on all parts of the land, however unequal its surface may be. The frame and teeth are made of wrought iron, and the machine mounted upon high

columns, as shown in the Engraving. The engine is exhibited at work in Class 6, and is employed in driving several universal mills constructed by the same house.

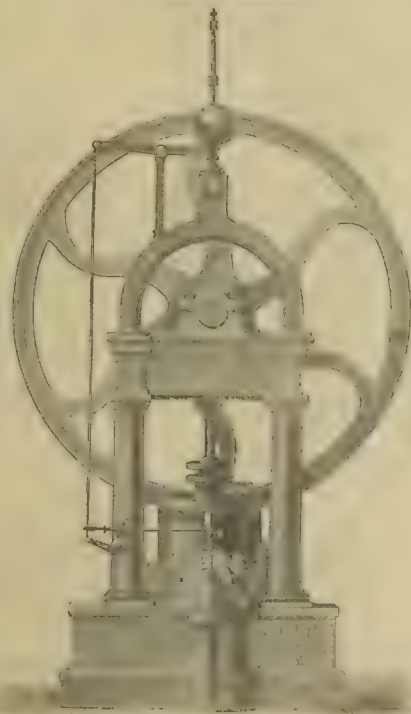
CROSSKILL'S CLOD-CRUSHER.

It is doubtful if any implement that has been introduced of late years has come into such general use, or conferred more benefits on the agriculturist, than the subject of our Engraving.

The original implement was first introduced by Mr. Crosskill about the year 1836. It met with but little encouragement at first; but when the improvement was made of placing the roller parts upon a round axle, its value became at once evident; and, since that period, it has found its way on to every description of land in the kingdom; for, by its means, thousands of acres have produced crops, which, without it, could never have been sown, as the farmer, in a dry season, would have been unable to work his land; and this immense benefit has been accomplished at a comparatively cheap rate. But it is not upon strong land alone that this implement is so valuable; the holders of light



GARRETT'S STONE-MILL.



CROSSKILL'S FIXED STEAM-ENGINE.



AMERICAN PLOUGH.—(SEE FIRST PAGE.)

wheels, so fitted that no hay, &c. can work round them. The arrangement of the lever for raising the rake has been well studied, and is simple and efficient.

BUSBY'S GREAT EXHIBITION PRIZE PLOUGH.

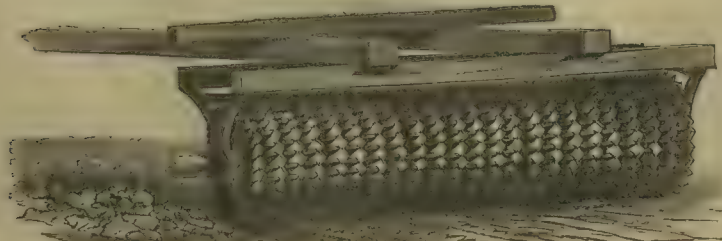
A large medal has been awarded to Mr. Busby, of Newton-le-Wil-lows, near Bedale, Yorkshire, for the best plough exhibited at the Great Exhibition of 1851. Its chief peculiarity is in the scientific form and great length of the mould-board, which turns the seam in a better manner, and with a lighter draught, than any other. It is also fitted with a moveable nose-piece, on which the share is placed, and which will be found of great advantage where cast-iron shares are used, for as these wear down, by this arrangement the plough still retains the same hold of the ground; by the same contrivance, also, the share may be set more or less to land, and it will work from four to eight inches deep.

lands bear as ample testimony to its efficacy as they who farm stiff clay. For destroying and preventing the ravages of the wire-worm, and for producing the effect of the tread of sheep, this implement has a high reputation. For these, and a variety of other advantages, Mr. Crosskill has received an immense number of testimonials, all expressing in the strongest manner the efficacy of the implement for the various purposes to which they have applied it.

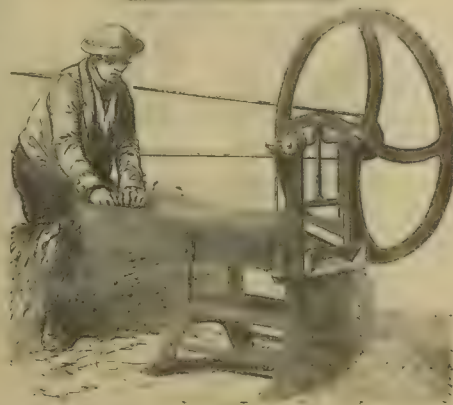
We have engraved to a larger scale the plan and side elevation of a portion of one of the serrated rings, that its action may be more fully understood.

GILLET'S GUILLOTINE CHAFF-CUTTER.

This implement is of very ingenious design, elegant appearance, and bears an excellent character for efficiency. The principle upon which it acts is totally different from the ordinary chaff-engines, and in some



CROSSKILL'S CLOD CRUSHER



GILLET'S GUILLOTINE CHAFF-CUTTER.





FIRE-PLACE.—COALBROOK DALE COMPANY.

FIREPLACE. COALBROOK DALE COMPANY.  
Amongst the various magnificent productions, upon a larger scale, of the Coalbrook Dale Company, their beautiful and highly-finished grates

and fireplaces must not be overlooked. The designs are all original, and are generally extremely tasteful. That before us, which is more simple than some others, is composed of burnished and spring steel, with

electro-gilt ornaments and panels. The workmanship of this and other works of this company is not surpassed by any productions of the kind in the Exhibition; they fairly stand at the top of the tree.

## GLASS MOSAIC TABLE. BY STEVENS.

This contributor exhibits specimens of table-tops and other articles of furniture, inlaid with glass mosaic, to exemplify the working of crests coats of arms, and geometrical patterns in this material. One of these we engrave. The effect is light and brilliant; and, where striking and varied colours are required, may be pronounced highly successful.



QUILTING FOR WAISTCOAT.—SPENCER AND SON, MANCHESTER.

A very neat pattern for summer wear.

## TABLE-TOP. BY HERRING AND SONS.

This is a centre table, made of fine walnut-wood, inlaid with metals ivory, and pearl. The border presents, intermixed with trophies, the six subjects designed by Flaxman, "the opening of Pandora's box," inlaid in brass, and etched. The table is of handsome form, and in every respect a most creditable piece of workmanship.

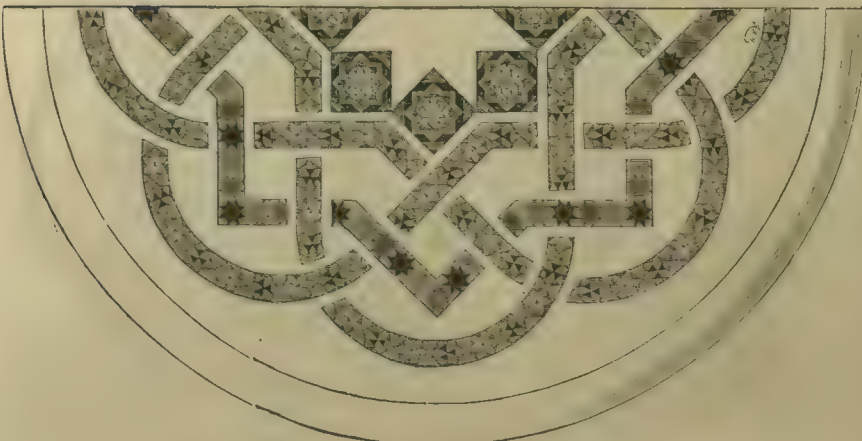


DAMASK PATTERN.—OADLEY AND CO., HALIFAX.

A very creditable and useful pattern for domestic use.



TABLE-TOP.—MESSRS. HERRING AND SON.



GLASS MOSAIC TABLE-TOP.—STEVENS.



INLAIN TABLE, GLASS MOSAIC.—STEVENS.



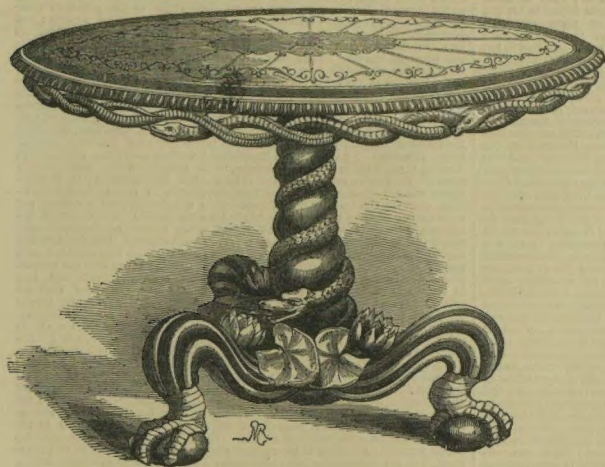
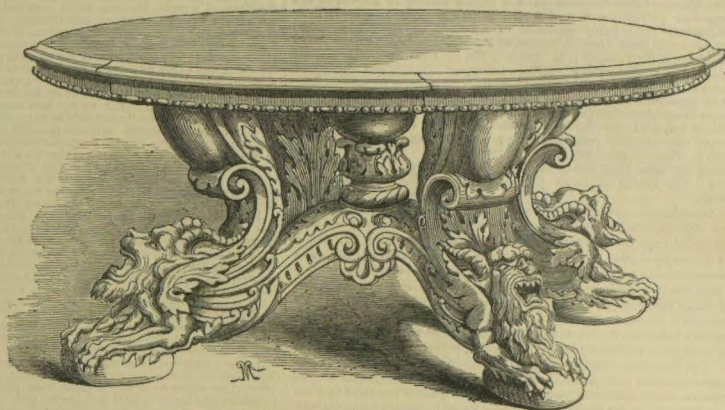


TABLE.—HOLLAND AND SONS.



EXPANDING TABLE.—JOHNSON AND JEANES.

TABLE. BY HOLLAND AND SONS, WARWICK.

The top of this table is very beautifully inlaid; but the effect of this matter of observation is marred by the egregiously bad taste of the adjuncts introduced on the lower periphery and on the stand itself. These consist of twining snakes, the claws being those of an eagle, griffin, and other savage monsters. The very idea of such presentments in the very midst of the social circle is repulsive and absurd. When will artizans learn to know, not how to imitate, but what to adopt for imitation? Not until common sense is admitted to their councils.

varied and striking, and the execution, in most of the details, at once bold and careful. It is to be regretted, however, that in most cases the subjects have not been better chosen, being often extravagant and inappropriate. We will refer only to a single instance, out of many, in which an unbridled striving after variety runs into absurdity—an arm-chair, the arms of which are impersonated by dogs, the one lying down, the other half standing. Can anything be conceived less inviting, or less comfortable? The chair and card-table which we engrave, being less ambitious in style, are generally commendable as handsome and serviceable pieces of furniture.

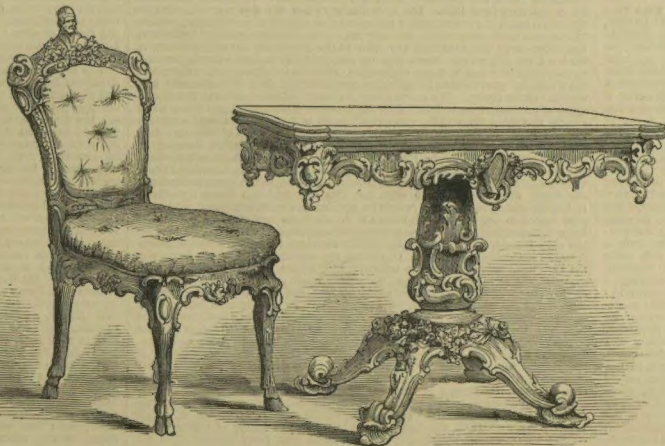
EXPANDING CIRCULAR TABLE. BY JOHNSTONE AND JEANES.

This is an extremely ingenious invention (patented), which has received the



RIBBON.—BERRY, COVENTRY.

he sister isle. The intention is highly creditable to his spirit of patriotism; and he talent bestowed upon the various objects is of a character to warrant the belief hat the Irish artificer only wants encouragement, to enable him to take a position of honourable rivalry with those of any other European nation. The devices are



BOG YEW FURNITURE.—JONES, OF DUBLIN.

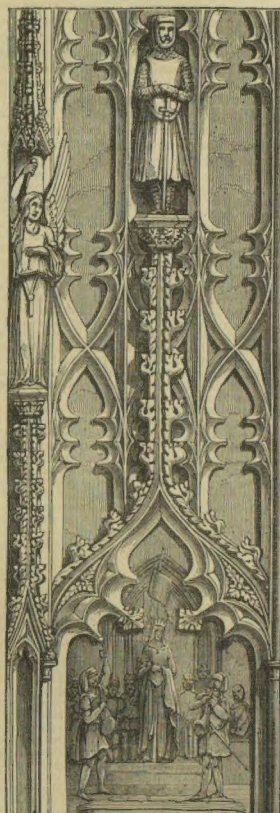
BOG YEW FURNITURE. BY A. J. JONES, OF DUBLIN.

Jones, of Stephen's Green, Dublin, has brought together a very extensive series of decorative furniture in Irish bog yew, designed to illustrate the history, antiquities, animal and vegetable productions, and other national features and peculiarities of

honour of a prize medal. It is a circular table, which, by means of a very simple arrangement of radiating curved iron bars beneath the top, may be made, by a slight revolution of the surface, to expand to the size required at any moment, extra leaves being provided for insertion between the separated parts. The table exhibited is capable of being arranged to two different sizes, besides the original form; but, of course, the number of changes is optional. The mechanism is so simple, that one pair of hands can adjust it in a couple of minutes, and that apparently with very little exertion. The stand is carved in the Italian style, with grotesque masques.

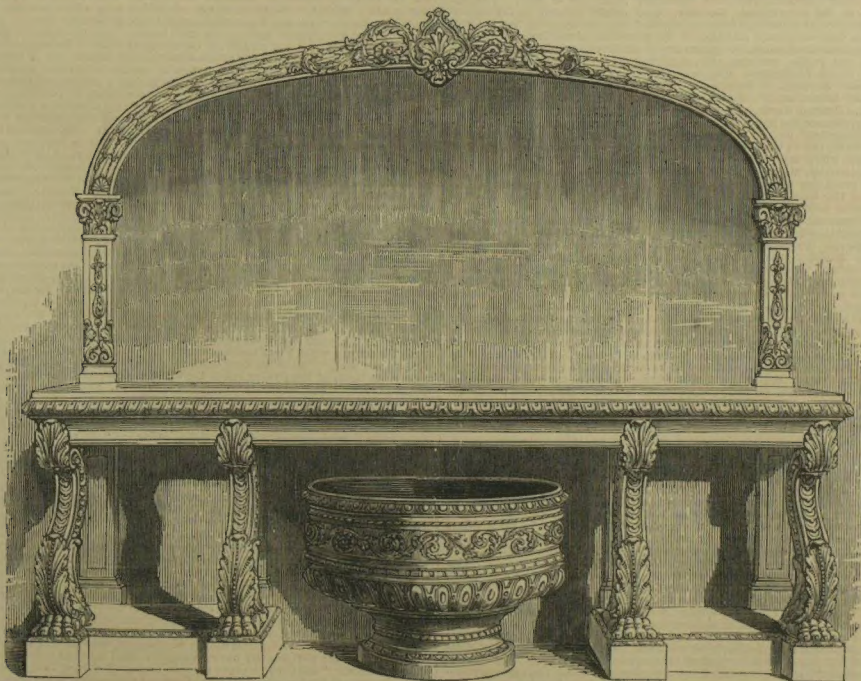
RIBBON PATTERN. BY BERRY, COVENTRY.

The reputation of the Coventry ribbons is well supported by this firm, from amongst whose display we select a very pretty pattern.

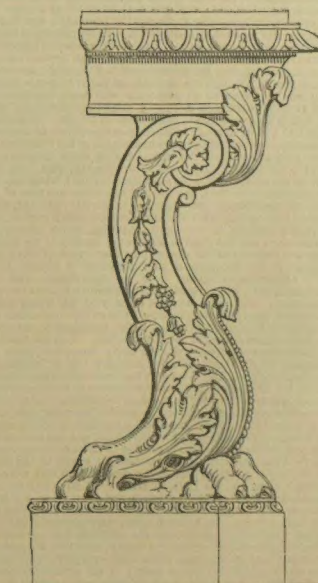


DESIGN FOR A GOTHIC PANEL.—G. THOMAS.

This design has considerable merit in the idea, which is successfully carried out.



SIDEBOARD.—MESSRS. BANTING.—(SEE FRONT PAGE.)



LEG OF SIDEBOARD.











MODEL OF BRIEN BOROIMBE'S HARP. EXHIBITED BY MR. BALL, OF DUBLIN.

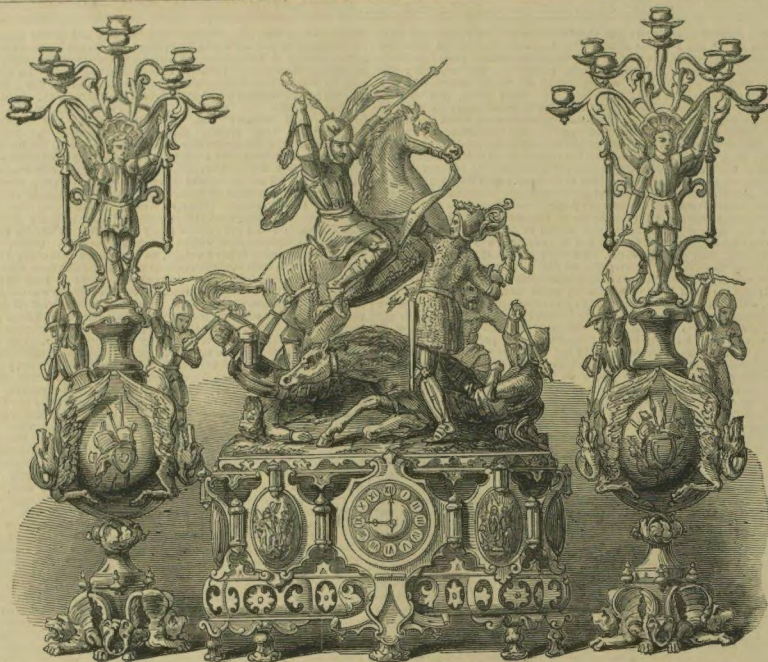
This little subject will be viewed with interest, as a correct counterpart of the ancient Celtic harp. It is described as a model, being a restoration of the ancient harp commonly called the harp of Brian Boroimbe (Brian Bora), King of Ireland, preserved in the University Museum



MODEL OF BRYAN BOROIMBE'S HARP.—BALL, DUBLIN.

Dublin. This restoration is made in the hope of inducing artists to adopt it as a model in emblematic devices relating to Ireland. It is certainly the oldest existing Irish harp; and is supposed to have been figured on the coins of Henry VIII., and, in the mutilated state in which it long

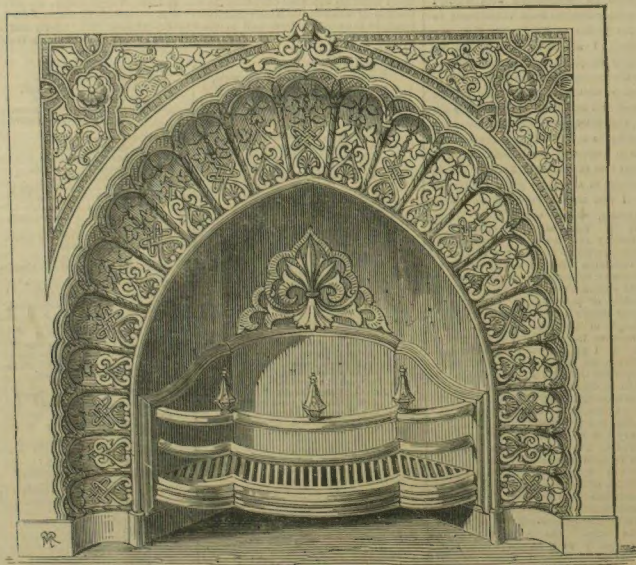
remained, it gave origin to the curt and inelegant form not infrequently used in Jewellery, &c. It is now restored to the graceful form it originally possessed, and its elaborate carving has been carefully and accurately restored.



CLOCK.—LEROY AND SONS, PARIS.



CENTRE-PIECE.—MESSRS. WIDDOWSON AND VEALE.



ALHAMBRA STOVE, PURCHASED BY HER MAJESTY.—MESSRS. STUART AND SMITH, SHEFFIELD.

CENTRE-PIECE. BY WIDDOWSON AND VEALE.

This is a very splendid and elaborate piece of table ornament. It represents a scattered group of cupids, some sporting amongst the fruits of the earth, whilst others play upon various instruments of music. The execution is of a very superior order, as regards style and finish.

CLOCK AND CHIMNEY ORNAMENTS. BY LEROY & SONS.

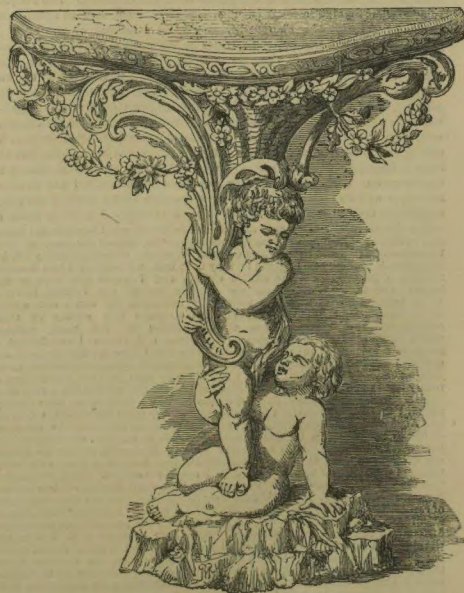
The decoration of this group of objects is of a chimeric character, and is worked out with an expressiveness of spirit, and with a delicate finish in the details, for which Parisian workmen are justly celebrated.

ALHAMBRA STOVE. BY STUART & SMITH, SHEFFIELD.

This is one of the very handsome stoves manufactured by Messrs. Stuart and Smith, of Sheffield, which we particularly commended in a previous notice. The pattern is arabesque of the richest description, in iron mould and bright steel. It has been purchased out of the Exhibition by her Majesty.

CONSOLE TABLE. BY CLARKE.

This little piece of decorative furniture is very delicately fashioned, and has a very elegant appearance.



CONSOLE TABLE.—BY CLARKE.